

## SEMESTER AT SEA COURSE SYLLABUS

**Fall 2012**

**Discipline: Music/Ethnomusicology**

**MUSI 2570-501: Music Cultures (Section 1)**

**MUSI 2570-502: Music Cultures (Section 2)**

**Division: Lower Division**

**Faculty Name: Michael G. Kaloyanides**

**Pre-requisites: NONE**

### **COURSE DESCRIPTION**

Ethnomusicology has been defined as the study of music in culture. Some scholars consider it the study of music “as” culture. The ethnomusicologist attempts to gain a deeper understanding of a society by studying its musical expression in the belief that a culture’s music is a reflection of the culture and its worldview. He or she investigates how music is conceived, organized, and performed and ponders what it tells us about its parent society. This introductory course studies the musics of Ireland, England, Belgium, Portugal, Spain, Morocco, Ghana, South Africa, Argentina, Uruguay, Brazil and Cuba using the tools, techniques, and methodologies of the ethnomusicologist. Faculty and students will listen to, evaluate, and perform music and dance; observe, document and participate in musical events during field experience; and keep a research journal documenting their fieldwork, thoughts, observations, and conclusions. Method of evaluation based on exams, participant observation projects, and class and field participation.

### **COURSE OBJECTIVES**

We know that the composer or performer, regardless of the culture from which he or she comes, thinks about his or her music using the same basic concepts: instruments, form, time, scale, melody, and polyphony. During this course we will develop an understanding of these concepts and the vocabulary used to describe them. A common vocabulary will allow us to examine music from the musician’s perspective. We will consider music’s use and function in entertainment, religious, social, economic, political, and philosophical contexts as well as how it communicates a society’s worldview.

## REQUIRED TEXTBOOKS

AUTHOR: Wade, Bonnie C.

TITLE: *Thinking Musically: Experiencing Music, Expressing Culture*

PUBLISHER: Oxford University Press

ISBN #: ISBN13: 9780195341911; ISBN10: 0195341910

DATE/EDITION: 2008/second edition

COST: \$29.95

### World Music Course Reader (available for purchase on the ship.)

#### Reader Contents:

##### *Musical Instruments*

J. Richard Haefler

##### *Ireland: the nya and the draíocht*

Geoff Wallace

##### *Traditional Irish Dance Music and Song*

Rebecca S. Miller

##### *Ireland*

Hugh Shields, Paulette Gershen

##### *Portugal*

Salwa El-Shawan Castelo-Branco

##### *Spain/Flamenco: a wild savage feeling*

Jan Fairley

##### *Spain/Regional Musics: hot scenes*

Jan Fairley

##### *Spain*

Elizabeth Miles, Loren Chuse

##### *Musical Instruments in the Arab World*

Scheherazade Qassim Hassan

*North Africa: Overview*

L. JaFran Jones

*Morocco: a basic expression of life*

David Muddyman, Andy Morgan, Matthew Lavoie

*Andalusian Nuba in Morocco*

Habib Hassan Touma

*Malhun: Colloquial Song in Morocco*

Philip D. Schuyler

*West Africa: An Introduction*

Jacqueline Cogdell DjeDje, Fremont E. Besmer

*Indigenous Music of Southern Africa*

John Kaemmer

*Black Popular Music in South Africa*

David B. Coplan

*Argentina: Tango*

Ercilia Moreno Chá

*Brazil: Central and Southern Areas*

Suzel Ana Reily

*Brazil: Northeast Area*

Larry Crook

*Afro-Brazilian Traditions*

Gerard Béhague

*Cuba*

Olavo Alén Rodríguez

**TOPICAL OUTLINE OF COURSE**—flexible and subject to change!

<b>Class Meeting</b>	<b>Topic</b>
1	Introduction to theory and method in Ethnomusicology: how and why we study music in culture.
2	Instruments and Organology Readings: Manuel: 1988 Wade: 2008 Chapter 2 Haefer in reader
3	<b>Ireland</b> , Participant Observations Readings: New York subway musicians article Wallace, Miller, Shields & Gershen in reader
4 & 5	<b>Portugal, Spain and subculture.</b> Readings: Castelo-Branco, Fairley, Miles & Chuse in reader Slobin: 1993 Garcia Lorca, <i>Theory and Play of the Duende</i>
6	<b>Morocco</b> Readings: Hassan, Jones, Muddyman et al., Touma, Schuyler in reader
7	Time Readings: Wade: 2008 Chapter 3
8	<b>Ghana</b> , Time and African Drumming Readings: Djedje & Besmer in reader
	<b>FIRST PARTICIPANT OBSERVATION DUE BY 2200 HOURS!!</b>
9	Catch-Day
10 & 11	<b>South Africa</b> Readings: Kaemmer, Coplan in reader
12 & 13	<b>Argentina and Uruguay</b> Readings: Chá in reader
14	Review for Midterm
15	<b>MIDTERM EXAM</b>

16 & 17	<b>Brazil</b> Readings: Reily, Crook, Béhague in reader
18 & 19	Scale Readings: Wade: 2008 Chapter 4
20 & 21	Music and the “Other” Readings: Wade: 2008 Chapter 6
22 & 23	Melody & Polyphony
Study Day 12/2	<b>SECOND PARTICIPANT OBSERVATION DUE BY 2200 HOURS!!</b>

## **FIELD ASSIGNMENTS** *(At least 20 percent of the contact hours for each course.)*

While in the field, students will be expected to engage in a variety of typical ethnomusicological fieldwork activities. They will attend a spectrum of music performance events presenting various genres of rural and urban musics as performed by professional and amateur musicians in both formal and informal settings. Outside of performances, students will also interact with musicians, dancers, audience members, instrument makers, vendors of music, critics of music and consumers of music. Students will maintain a field journal to record their data, observations, and analyses. The journal will serve as a resource for class discussions, and participant observations.

Students will write two participant observation papers based on two or more observed music-making events while in the field. Each paper will represent 20% of the student's grade. A participant observation guide will be provided to guide students in participation, observation, data-gathering and writing a participant observation paper.

Any music-making activities from formal concerts to street performances are acceptable for participant observations and students are urged to seek out music-related events that are especially appealing to them.

Section 1 will attend the following field lab:

### **La Bienal Flamenco Festival of Seville - Spain 1**

Flamenco is a Spanish performance tradition that is a complex of dance (danza), solo guitar music (toque), hand clapping (palmas) and song (cante). Its origins lie with the Roma or Gypsy communities of Andalucia in southern Spain. Flamenco performance, and most characteristically the Cante Jondo or "deep song", has been described as a cry of pain, despair and suffering, giving voice to the struggles of Roma life in Spain over the past five centuries. The earliest venues for Flamenco were the cafe cantantes, "singing cabarets" that were established in the Roma ghettos of Cadiz, Seville, Jerez and Malaga. The cafe cantantes gave birth to the cuadro flamenco, the traditional ensemble of singers, dancers and guitarists. In later years flamenco was also offered in the more concert-like setting called tablao. Whereas flamenco began as a tradition of the Roma subculture of Spain, over the last century it has evolved into a national supercultural tradition intimately connected to a collective Spanish identity. More recently we see the festivalization of Flamenco that has both elevated its national character and established it as element in Spanish cultural tourism. Our field lab will explore the myriad uses and functions of Flamenco in contemporary Spain as it is presented in museums, cultural presentations and flamenco festivals. We will visit the Andalucia Center and Museum for Flamenco in Jerez as well as the greatest of flamenco festivals in Spain, La Bienal de Flamenco de Sevilla.

Section 2 will attend the following field lab:

### **African Drumming and Dance Workshop - Ghana 1**

Since they are intended to be performed by all members of society, not just trained, professional musicians, West African drumming and dancing ensemble pieces are very accessible performance works for experienced and inexperienced musicians and dancers alike. Yet the

music and dance is complex and sophisticated in their collaborative use of polyrhythm, polymeter, and syncopation. This Field lab will be a participatory workshop at the University of Ghana in the traditional dance and drumming arts of West Africa. It will be led by Fred Tay, artistic director of Ayekoo Africa Arts and Charles Odoom of the University's Ghana Dance Ensemble. In Ghana, as in other parts of sub-Saharan Africa, there is a unity of music, dance and drama, and the workshop will demonstrate the intimate connection between drumming and dance traditions. The objective of this field lab is to allow students through performance to develop a deeper understanding of a non-Western musical tradition from a dancer's and a musician's conceptual and performance perspective. The workshop will conclude with an opportunity for students to purchase drums used during the workshop. Purchases are to be made in cash in cedis.

### **METHODS OF EVALUATION**

Methods of evaluation are based on exams, participant observations, class attendance, and class and field participation with the following weighting:

Exams (2): 50%  
Participant Observations (2): 40%  
Course Participation\*: 10%  
\*(discussion, performance, attendance, etc.)

### **RESERVE LIBRARY LIST**

*The Garland Handbook of African Music*, 2000.

*The Garland handbook of Latin American Music*, 2000.

*The Rough Guide to World Music*, volumes 1 and 2

Murphy, John P., *Music in Brazil: experiencing music, expressing culture*, 2006

Diagram Group, *Musical Instruments of the World: An Illustrated Encyclopedia*, Sterling Publications, 1997 reprint edition.

Randel, Dan Michael, ed., *The New Harvard Dictionary of Music*, Belknap Press, 1986.

### **ELECTRONIC COURSE MATERIALS**

Appiah, Kwame Anthony. "The Case for Contamination." *New York Times* 1 Jan. 2006/magazine. <http://www.nytimes.com/2006/01/01/magazine/01cosmopolitan.html>

Aubert, Laurent. "Chapter 4 The Paradox of the Concert, or the Evocation of Tradition." *The Music of the Other: New Challenges for Ethnomusicology in a Global Age*. Burlington: Ashgate, 2007. 23-33.

Aubert, Laurent. "Chapter 7 The Invention of Folklore, or the Nostalgia of Origins." *The Music of the Other: New Challenges for Ethnomusicology in a Global Age*. Burlington: Ashgate, 2007.

47-51.

Bohlman, Philip V. "Representation and Cultural Critique in the History of Ethnomusicology." In *Comparative Musicology and Anthropology of Music: Essays on the History of Ethnomusicology*, eds. Nettl and Bohlman, 1991. 131-151.

Garcia Lorca, *Theory and Play of the Duende*.

Kilgannon, Corey, *In Subway Platform, These Musicians See Their Stage*, New York Times, May 2, 2008.

Manuel, Peter. "Andalusian, Gypsy, and Class Identity in the Contemporary Flamenco Complex." *Ethnomusicology*, Vol. 33, No. 1 (1989): 47-65.

Manuel, Peter. "Chapter 1 Perspectives on the Study on Non-Western Popular Musics." *Popular Musics of the Non-Western World*. New York: Oxford University Press, 1988.

Slobin, Mark. Part Two: Setting the Terms. *Subcultural Sounds: Micromusics of the West*. Hanover: Wesleyan University Press, 1993: 27-82.

Stokes, Martin. "Introduction: Ethnicity, Identity and Music." *Ethnicity, Identity and Music: The Musical Construction of Space*. Ed. Martin Stokes. Oxford: Berg, 1994. 1-27.

Wilford, John Noble, *Flutes offer Clues to Stone-Age Music*, New York Times, June 25, 2009.

## **ADDITIONAL RESOURCES**

*Flamenco*, Carlos Saura, 2003, DVD

*Bodas de Sangre*, Carlos Suara, 1981, DVD

*Carmen*, Carlos Suara, 1983, DVD

*El Amor Brujo*, Carlos Suara, 1986, DVD

*Black Orpheus*, 1959, DVD

*Ladysmith Black Mambazo live!*, 2009, DVD

*Rhythm of resistance: the Black music of South Africa, 1987, DVD*

Thinking Musically is the central volume in the Global Music Series. Designed for undergraduates and general readers with little or no background in music, it incorporates music from many diverse cultures--including the Americas, Asia, Africa, Oceania, and Europe--and establishes the framework for exploring the practice of music around the world. It sets the stage for an array of case study volumes, each of which focuses on a single area of the world. Thinking Musically discusses the importance of musical instruments, describing their significance in a culture's folklore, religion, and history. It explores fundamental elements of music--including rhythm, pitch in melodic and harmonic relationships, and form--and examines how they vary in different musical traditions.

1. Thinking about Music 1  
People 1. Music Makers 1 Listeners 3 Music 6 In Terms of Sound 6 Calling Something "Music" 6 Aesthetic Values in Music 7  
Meaning 12 Music and Textual Meaning 12 Music as Text 17 Use 20 Transmission 22 Oral and Aural Transmission 24 Visual  
Transmission 26.

2. Thinking about Instruments 35 Instruments as Objects 36. Ideas about Instrument Types 36 Ideas about Particular  
Instruments 48. Associations of Sexuality and Gender 52 Spiritual Associations 53 Cultural Status 54 Aesthetic Value 56

Item of To think about music makers globally, you might ask whether music makers are regarded in any particular way in a particular place. At one end of a spectrum, some societies expect people who make music to be specialists, born into the role or endowed with a special capacity.

6 b THINKING MUSICALLY "music" is by no means universal. None of the hundreds of First Nation groups have a word for "music," for instance. It is not set apart as a category; it is just there, and everyone participates in it. Reggae culture provides this for many a place where people are brought together through music, music coming from the heart, speaking to the power of the people, music that is alive and encouraging, fulfilling and in the spirit of celebration" (2001). Thinking Musically is the central volume in the Global Music Series. Designed for undergraduates and general readers with little or no background in music, it incorporates music from many diverse cultures--including the Americas, Asia, Africa, Oceania, and Europe--and establishes the framework for exploring the practice of music around the world. It sets the stage for an a Thinking Musically is the central volume in the Global Music Series. She draws from examples from all over the world (usually found in other volumes of her Experiencing Music, Expressing Culture series) to illustrate her points, and it's helpful to have such a wide variety of case studies to look at, even if there isn't sufficient space in this book to really dig into any of those genres (this book is meant.